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Elder Brains





FOREWORD

FROM LORE TO A LIVING WORLD

ur journey into the Forgotten Realms starts as many do – in a tavern. Or as close as you'll get to a tavern in Seattle, Washington. It was a cold winter night in 2016 when Wizards of the Coast invited us to meet for drinks and asked a question that would change the trajectory of our creative lives for the next seven years: will you take us back to Baldur's Gate? We were still in the middle of development for Divinity: Original Sin 2 and a few months shy off our launch, but we already knew the answer.

Bringing this setting to life is a dream come true for any artist and fantasy devotee. Dungeons & Dragons has an inspiring catalogue of creatures, monsters, and worlds to draw from and we couldn't wait to bring it to life using all the tools and technology at our disposal. But just like bringing a novel to the screen, a great adaptation is much more than replication.

As a tabletop experience, D&D is all about imagination. Bestiary entries are transformed into muscles and bones, maps become mountain ranges, and lore is made into vast continents inhabited by strange creatures and dark societies. As artists, we wanted to take advantage of this creative latitude, and build a world as vibrant as the ones conjured up by the players themselves.

Baldur's Gate 3 is our love letter to D&D, an ode to the many nights spent slaying monsters and creating stories with friends around a table, so there's no bigger compliment than being told by fans that the world we made looks just as they imagined it would.

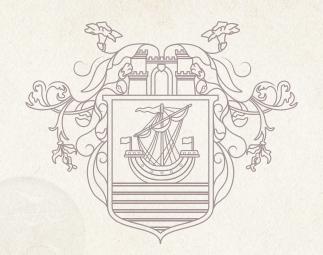
I want to thank our talented art team for making this possible, and for lending us their creative minds and talent over these past years. I'd also like to thank Wizards of the Coast for giving us the freedom to experiment and bring our own vision to this setting. We hope you will enjoy exploring the Forgotten Realms as much as we enjoyed creating them.

And with that, I present the art of Baldur's Gate 3.

Joachim Vleminckx Art Director

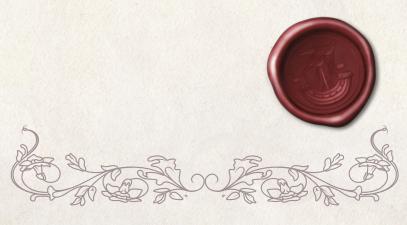






Herves, Villains, and Legends

hether a novel, a film, or a roleplaying game, at the heart of every story is a cast of characters who draw you deeper into a strange new world. The characters of Baldur's Gate 3 are no different. Our Origin characters, companions, and foes are the work of close collaboration among a talented team of artists, writers, and designers who have pulled inspiration from a wealth of D&D source material – and their own ingenuity – to bring you deeper into the world of the Forgotten Realms, and connect you to a story that will stay with you long after your journey has ended.





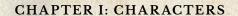
THE DARK JUSTICIAR

loyal cleric of Shar, Shadowheart is the sole survivor of a holy mission undertaken in the name of her goddess; a quest that would rest on the retrieval of a strange relic of great power. Shadowheart's design is inspired by the goddess of darkness herself: dark eyes and hair, with the frame of a young woman and the physical presence of an ethereal holy warrior. In early sketches, Shadowheart appears shoeless – a devotional practice in the name of Shar. We later found other ways to express her devotion visually, from the rosary she carries in our key art to her chain mail armour inspired by Joan of Arc.



Early Face Concepts





GALE



LEARNED SCHOLAR OF THE WEAVE

ale vowed to become the greatest wizard

Faerûn has ever known, but his thirst for magic soon led to his fall from grace. A Netherese destruction orb now beats in his chest, counting down to an explosion strong enough to level a city.

Gale was one of the first Origin characters that we made early in production. He is confident, charismatic - a wizard who aspires to greatness and his visuals needed to reflect this. So, we looked to the classic heroes of film, archetypal good guys with thoughtful eyes and a disarming, furrowed brow. This look would evolve over time as his story took shape in the writer's room, and he would begin to adopt a more scholarly aesthetic inspired in part by one of the narrative designers.

Today, he is a sage in cloth robes, a devourer of wine and poetry, but he still retains all the visual hallmarks of a classic hero.





LAE'ZEL

Launch Trailer Model

VLAAKITH'S CHAMPION

githyanki warrior from the Astral Plane, Lae'zel was once celebrated for her ferocity with a blade. But now a new road emerges before her: one of monstrous transformation, left forsaken by her people at the tip of their silver swords.

When designing Lae'zel, our initial challenge was to find a way to showcase her classic githyanki traits without those becoming a distraction.

Githyanki are by design one of the more visually striking races in D&D. But as an Origin character, Lae'zel's visuals would need to provoke a sense of compassion, as well as a concern for her survival. To achieve this, we experimented by softening some of her githyanki features and combined elements of human facial anatomy like wider eyes with visible sclera – all the better for expressing quiet terror as a tadpole wriggles toward her twitching eye.



Lae'zel Concepts





WYLL & MIZORA



Mizora Concepts

Mizora Cambion Concept

Wyll's Sword





NOTABLE COMPANIONS

HALSIN (RIGHT) PROTECTOR OF THE WILDS

rchdruid of the Emerald Grove,
Halsin exudes a commanding
presence with his scarred face and
decidedly beefy physique. Although elves
are typically depicted as willowy, we wanted
to showcase different body types for this
race and used Halsin's druidic Wild Shape to
inspire his hulking ursine frame and clawshaped flesh wound, a parting gift from a
vicious battle.









MINSC & BOO (LEFT) BERSERKER OF JUSTICE

eveloping Baldur's Gate 3 has given us an opportunity to bring back some of our favourite characters from the classic series. Minsc hails from the original Baldur's Gate saga, and as fans of these games ourselves, we wanted to honour both sides of his character faithfully: his muscle-bound brute strength and the naivety of a man who relies on a hamster for advice.



any years have passed since we last saw Jaheira, who continues her fight as an agent of the Harpers. Battleweary but still tough, she now wears the mature face of a seasoned veteran. We also wanted to retain some recognisable elements from her original character design too. Early depictions of Jaheira show her as young and elfin-faced with brassy hair styled with metal rings. Today, her angular features remain, along with her brassy locks, now styled with battle-ready Viking-inspired braids.







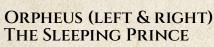
NOTABLE CHARACTERS

ISOBEL (LEFT) THE BEACON OF LAST LIGHT

mysterious cleric of Selûne, Isobel is dedicated to protecting those who seek refuge in the Shadow-Cursed Lands. Clad in silver plate armour, she is all that stands between them and the darkness.

DAISY (LEFT) A REFLECTION OF HIDDEN DESIRES

haracter design is often a collaborative process.
Our artists work closely with the game designers and writers to make sure each character's personality is reflected in their visuals. However, for Daisy – the name we've given to the vision that comes to you in the night and captivates you in your dreams – we wanted to give players the opportunity to design this character themselves to deepen their connection to the story and the roleplaying experience.



githyanki prince locked within a hidden illithid prison, Orpheus' identity remains one of the mysteries of Baldur's Gate 3.





MOL (LEFT) LEADER OF SCOUNDRELS

n the tunnels and caves beneath the druids' grove roams Mol, a rapscallion of the highest order and leader of a band of young tieflings. United in mischief, Mol's gang of orphans-turned-thieves expertly pluck from unsuspecting pockets and purses with nimble fingers. Despite the danger and uncertainty of their way of life, they take great pride in their work, for it is all they know – and all they have.

ALLANDRA GREY (LEFT) FLOOD TIDE

igh Priestess of the Temple of
Umberlee, Allandra Grey is unwavering
in her devotion to the famed Sea Bitch –
the wicked god of the sea. Standing at the helm
of her grand temple, the Water Queen's House,
Allandra guides her fellow followers through
the treacherous waves of Umberlee's will.

MINTHARA (RIGHT) MERCILESS TRUE SOUL

old, calculated, and a ranking member of a feared trio of True Souls, Minthara oversees goblin attacks on Faerûn with a watchful gaze and ruthless efficiency. It is said that if she asks you to betray the druids' grove, you would be wise to comply, for her wrath is not something to be trifled with.







LORD GORTASH



CHAPTER I: CHARACTERS

GENERAL KETHERIC THORM





BALTHAZAR

BRINGING OUT THE DEAD

he necromancer Balthazar is a hulking figure with a strange yet mesmerising stare reminiscent of the historical Rasputin and certain mad doctors of classic films. Were it not for his bruise-coloured skin and the carvings in his flesh, he might have seemed like a scholar of noble birth. But once locked in battle, this mask of cool refinement slips to reveal his true and sadistic presence.

Throughout his development, we experimented with a variety of different faces for Balthazar, each one focusing on different elements of this two-faced persona. Some appear more human in design and do more to camouflage his vicious nature, while others incorporate features that bring it right to the fore with sloughing flesh and the hungry eyes of a beast of prey.









THISOBALD

FERMENTING DISCONTENT

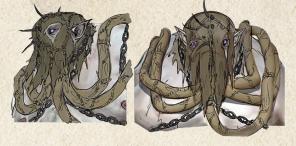
lung between the rolling folds of Thisobald's grey flesh is a series of tubes, into which he wretches a liquid stream – a cloudy Belgian beer – that is collected in the brewery keg carried on his back. He is the brewer, after all: a dealer in information, who uses alcohol – a kind of truth serum – to ply secrets from his patrons.



Thisobald Body Concepts

Malus Concepts





Thisobald Face Concepts

MALUS

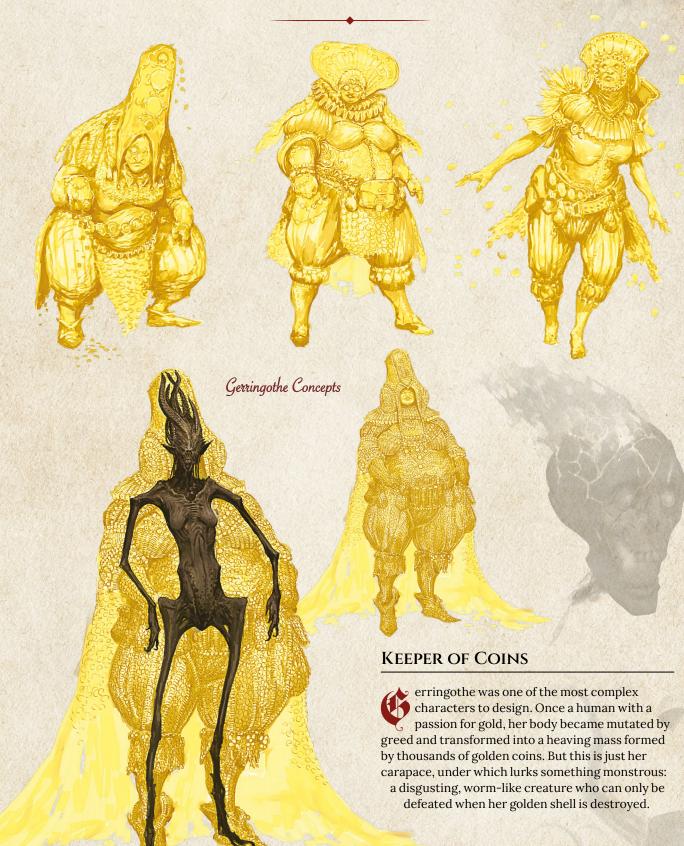
THE DOCTOR IS WAITING

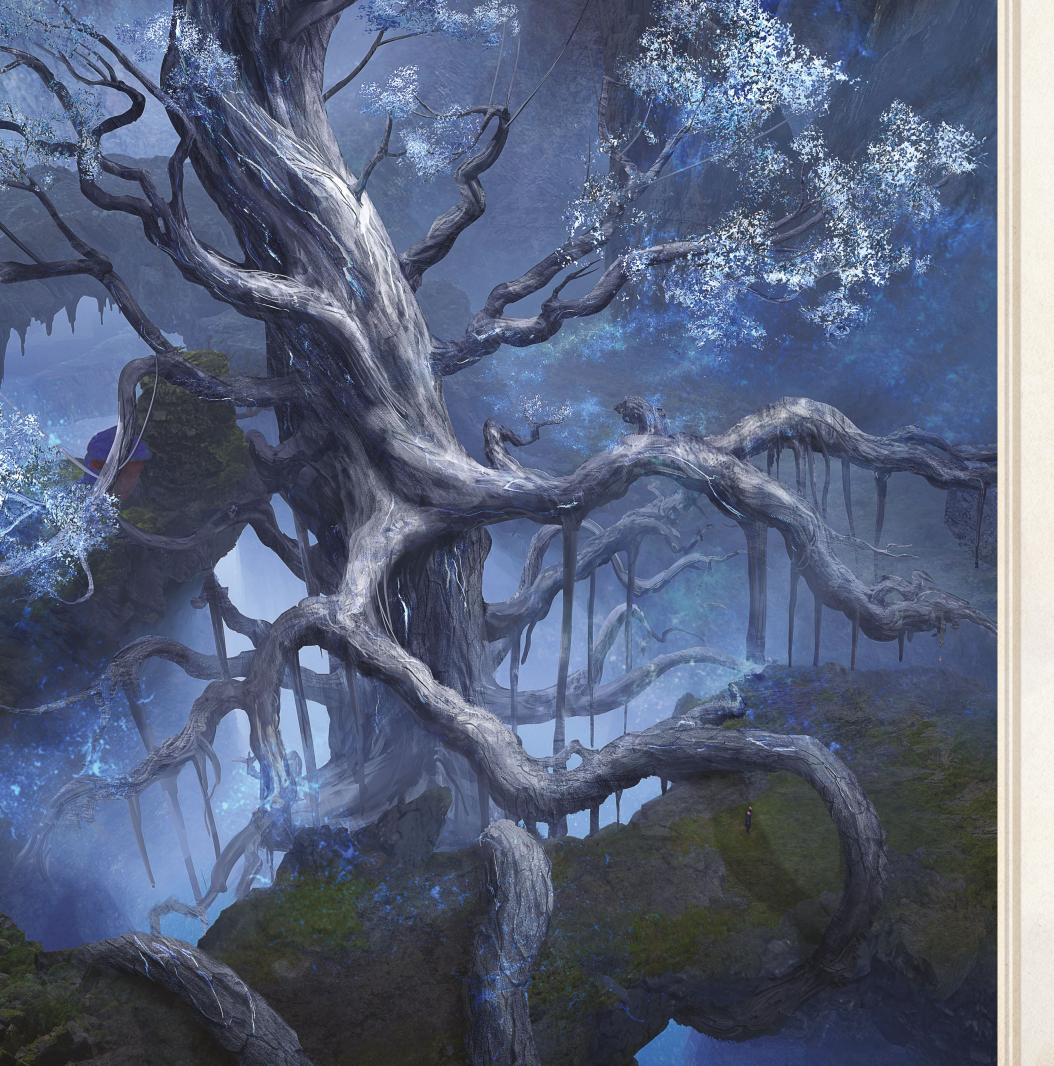
pindly and spider-like, Malus moves with deadly precision – a skill that comes in handy when operating on the unfortunate souls under his care. As surgeon, he cuts away at the flesh of his patients, removing their pain and suffering piece by piece, until nothing remains. Malus' design is a twisted fusion of the surgical instruments he wields and historical medical garb, inspired by the uniform of plague doctors and the brass-based, mechanical aesthetic of steampunk.

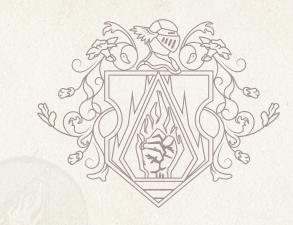


CHAPTER I: CHARACTERS

GERRINGOTHE

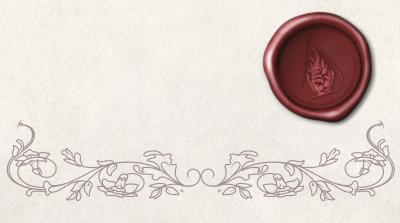






The World of Valdur's Gate 3

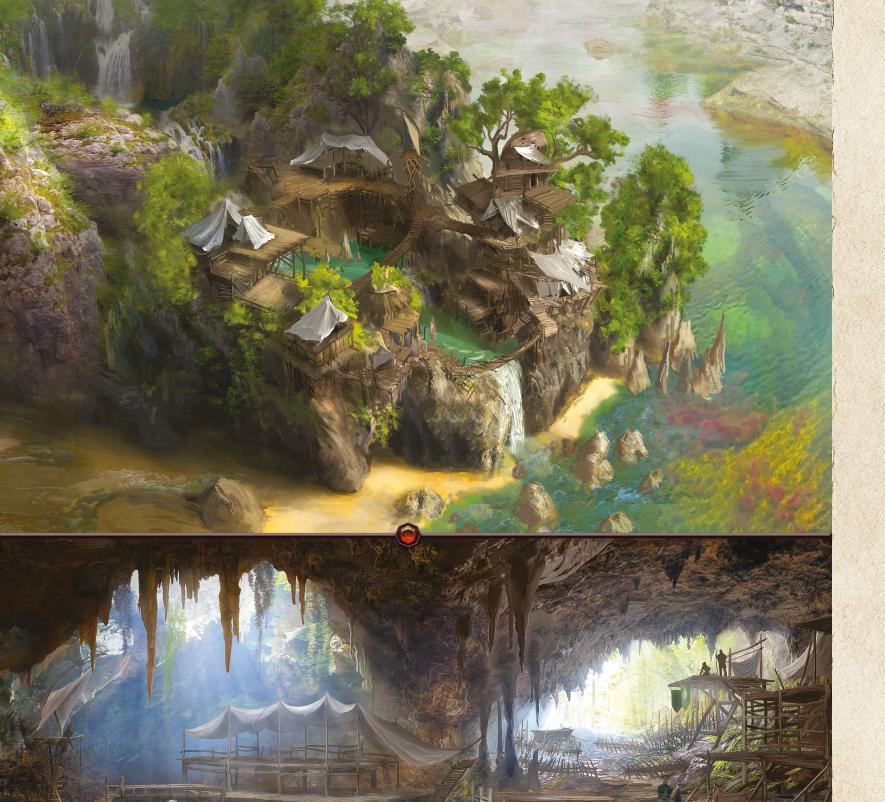
n our journey from sourcebook to screen, our goal has always been clear: we want to ensure each legendary location that you explore feels like a return to a familiar country. But given the sheer number of locations that make up the Forgotten Realms, we knew that for some regions we'd be defining their geography for the very first time. For these places, we looked to the architecture, geological formations, and art history of the real world to bring a sense of weight and authenticity to our imagined one – dropping goblin warriors, mind flayers, and hags into a world infused with allusions to classical mediaeval stonework, Spanish cliffsides, and pastoral art.











EMERALD GROVE







NATURE'S NOBLE GUARDIANS

Clothed in leaves and leather, druids wear armour fabricated from materials found in the wilds of the Forgotten Realms. Wearing shoulder pauldrons from ferns and crowns from the antlers of Faerûnian deer, these are regal designs fit for nobility, yet dyed in earthy colours so they can blend into their environment.











CHAPTER II: LOCATIONS









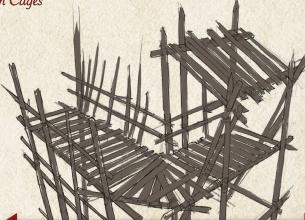


Goblin Throne Concept





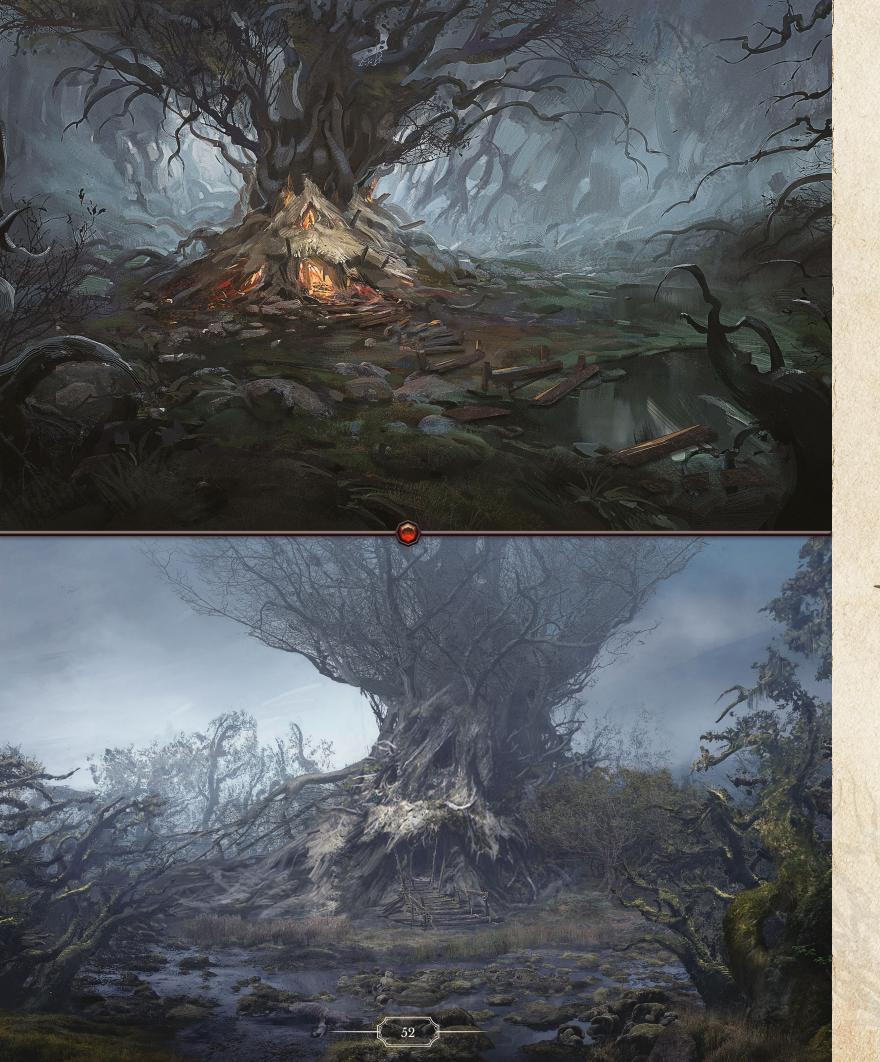
Goblin Cages



TRIBE OF THE ABSOLUTE

Embellished with bones, wooden pikes, and bloodstained palm prints that adorn its war-like banners, the ruined temple is a place for those devoted to the Absolute to congregate in worship and where the unchosen are sentenced to a grim and bloody end.















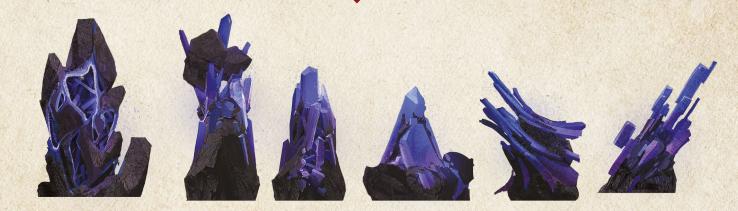
FIELD GUIDE FOR THE UNDERDARK

In the depths of the Underdark are exotic formations of minerals and flora that appear otherworldly but are actually inspired by the vegetation and rock formations found on the ocean floor.





Flora Variations













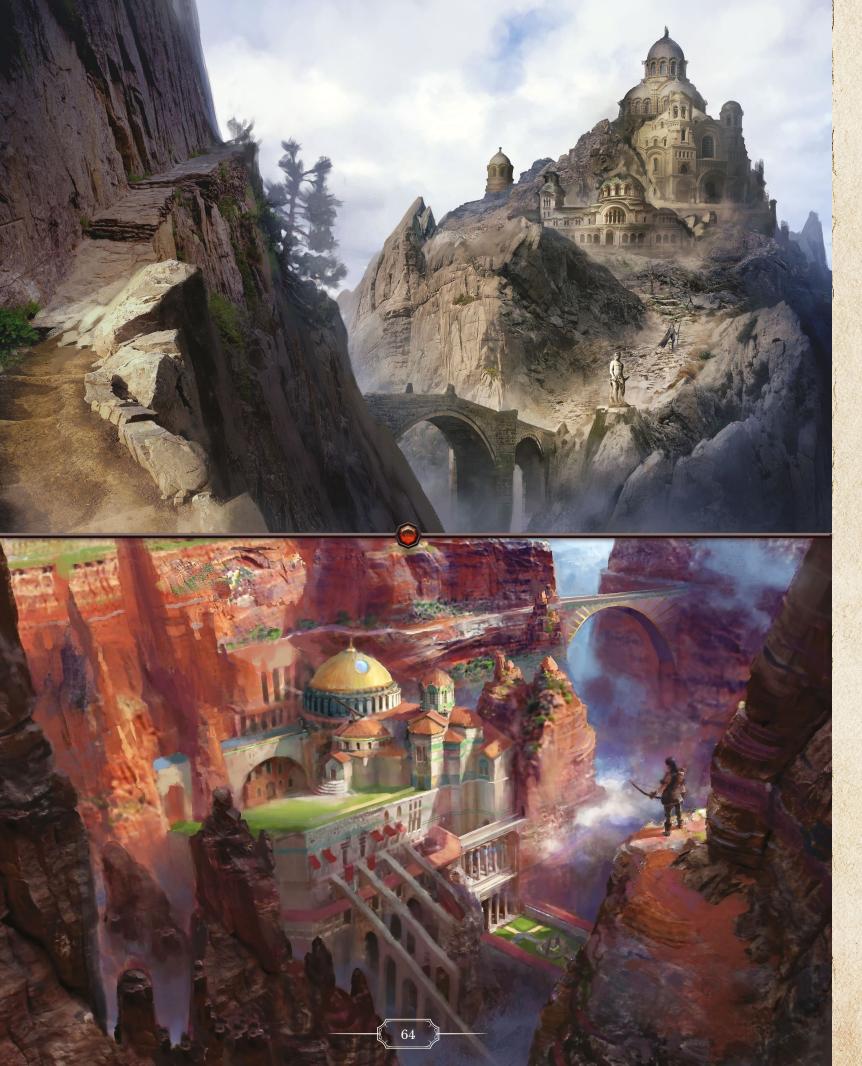




CHAPTER II: LOCATIONS GRYMFORGE A SPRAWLING CITY IN THE UNDERDARK rymforge evolved in look and function many times over the course of development. Originally, this location was going to span just two small rooms near a harbour, but its purpose was refined by our narrative team, whose vision grew it into the ancient Sharran fortress it is today. Forge Concepts Automaton Concept







CRÈCHE Y'LLEK











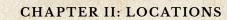


















Exterior Concepts

EVIL HEART OF THE ABSOLUTE

n the heart of Moonrise Towers lie the cultic headquarters of the Absolute, housing an army of fearsome zealots. It is the tallest structure in the region, casting a long shadow over an already desolate region. In fact, Moonrise was originally conceived as a building so high in stature that it reached the moon.

GAUNTLET OF SHAR

THE CHANTRY OF LOSS

or the Gauntlet of Shar, we experimented with Sharran symbols as an architectural theme. The Church of Shar is depicted by a black disc, so we wanted to have similar shape-based language throughout, taking inspiration from the sleek geometry of Art Deco and applying it to furniture, levers, murals, and more.



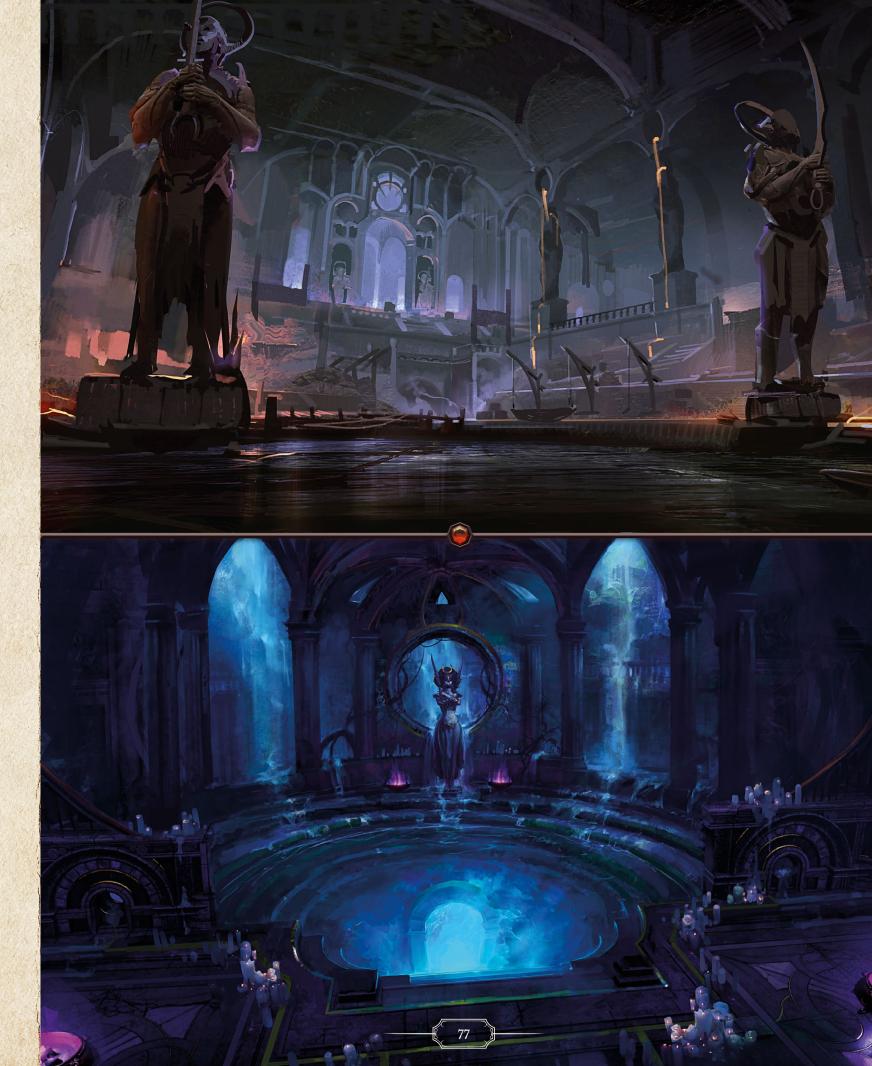
Early Cultist Concepts



Cultist Concepts



Cultist Headwear Concepts









MIND FLAYER COLONY



HIDDEN HOME OF THE ILLITHID SWARM

ike a colony of insects, a mind flayer colony acts as a hivemind, and we wanted its structure to reflect this. The interior of a mind flayer colony is made up of a series of antechambers whose rooms are formed out of caves and large fissures, giving it the appearance of a galactic termite mound. Pulling inspiration from the aspects of biological machinery found on nautiloid ships, we used visual references of organic materials like whale intestines to create the fleshy membranes and pillars of tissue that make up the inner materials of the colony while still maintaining a regal, palatial quality in the structural design of its rooms.





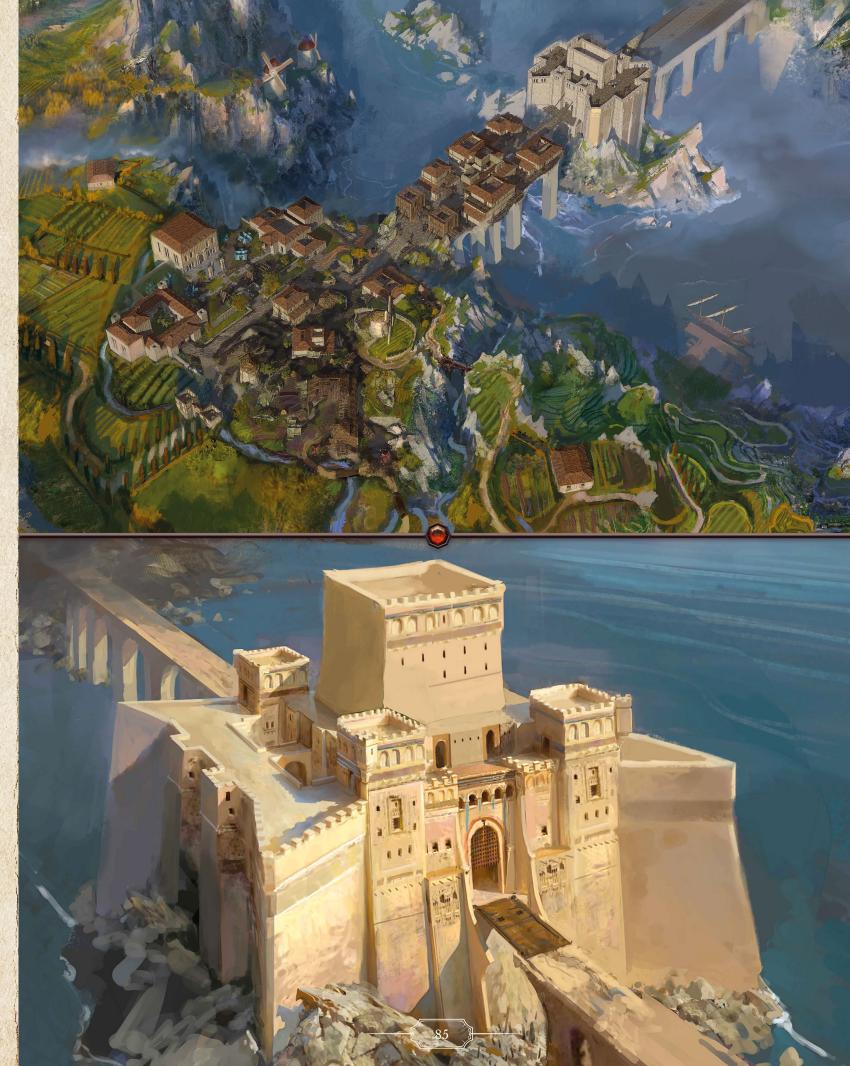
Environment Concepts

Mind Flayer Jewel Concepts



WYRM'S CROSSING







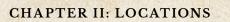


CHAPTER II: LOCATIONS **WYRMWAY**





Statue of Balduran



BALDUR'S GATE









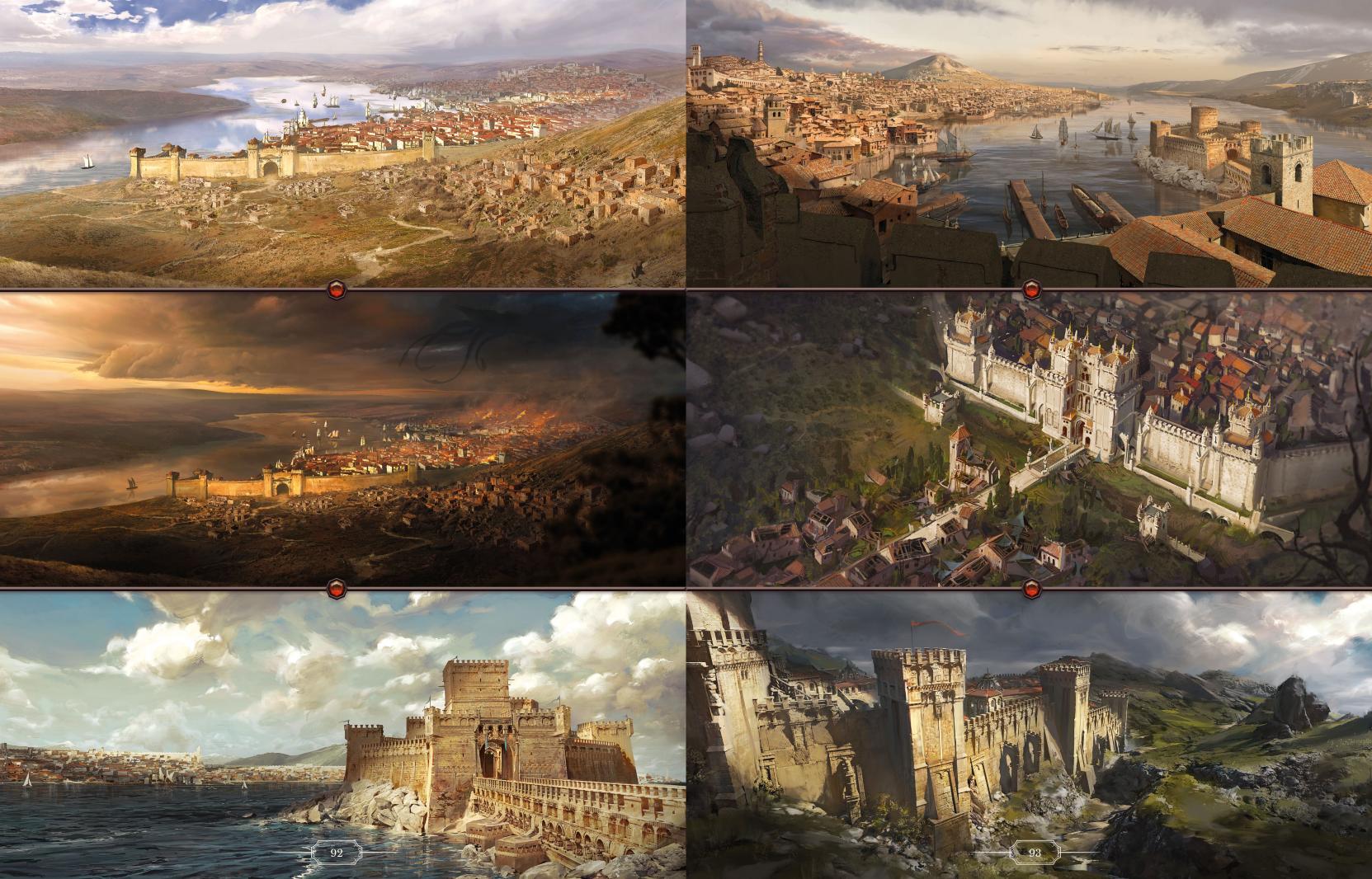


A PROUD CITY ON THE **BRINK OF INVASION**

ook closely and you'll see hints of
Portugal throughout the city of Baldur's
Gate: from its coastlines and romantic gardens to its villas and stone abbeys, all designed in a neo-Gothic style common to the region. The development of the city of Baldur's Gate first began with a research trip to Sintra, a region renowned for its 19th-century architecture that mirrors the look of a mediaeval town. We were inspired immediately. Exploring the historic city was like exploring Baldur's Gate itself – even the Lisbon coat of arms looks like Baldur's Gate's heraldry!







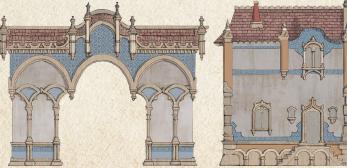






CHAPTER II: LOCATIONS







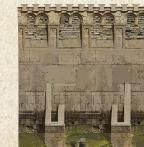




























Noble Civilian Clothing Concepts

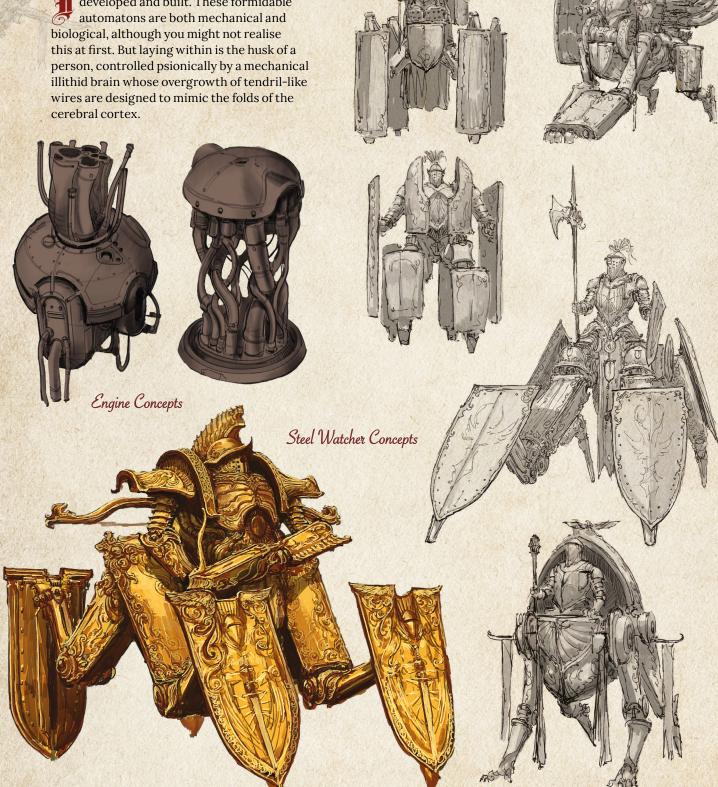


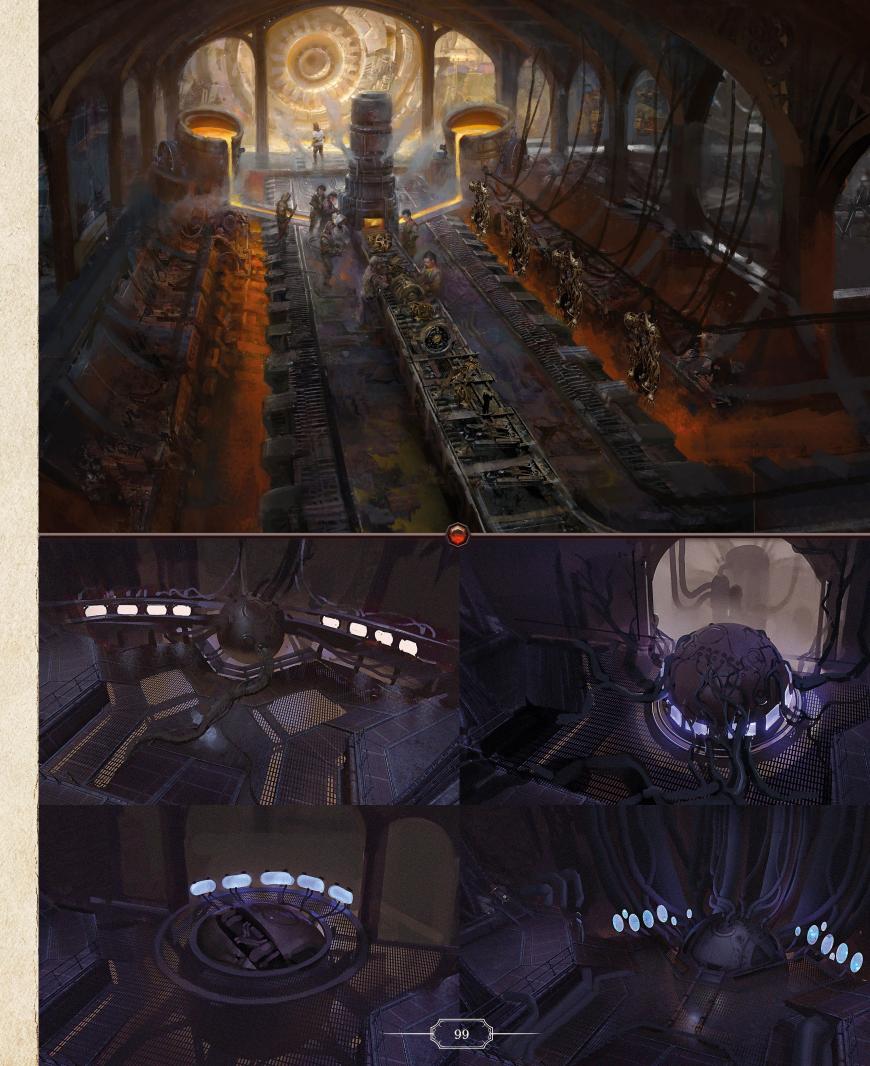


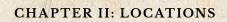
STEEL WATCH FOUNDRY

FACTORY OF FEAR

t's here that Steel Watchers are developed and built. These formidable automatons are both mechanical and biological, although you might not realise







CAZADOR'S LAIR

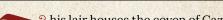


Cazador's Throne





Vampire Concepts

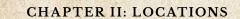


his lair houses the coven of Cazador Szarr, vampire lord of Baldur's Gate and master to Astarion. On its surface, it is simply an opulent mansion, adorned with rich decorations, gothic furnishings, and suggestive sculptures. But pull back the thick drapery that blocks out the sun and you'll soon find yourself somewhere far more sinister: a place of vampire crypts and rooms dedicated to draining victims of their blood.



Cazador Concept

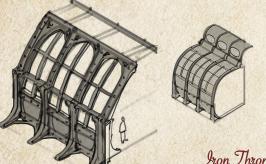


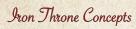


IRON THRONE

A LAIR BENEATH THE WAVES

hen we first began designing the Iron Throne, we had an image in mind of a dilapidated fortress with fallen walls and visible structure underneath, decayed and barely standing. Our visual references evolved as our story did, and we eventually settled on submarines, underwater cities, and vintage copper diving helmets as a point of reference to tell the story of its submersion into Grey Harbour.









TEMPLE OF BHAAL

BLOODY SHRINE OF THE GOD OF MURDER

idden within the Undercity is the Temple of Bhaal, the cultic headquarters of those who follow the god of murder. Using mould growth as a visual reference point, we devised a backdrop fit for a death cult. Its walls are rotten with brightly coloured mildew and its baseboards spattered with blood.



Symbol of Bhaal







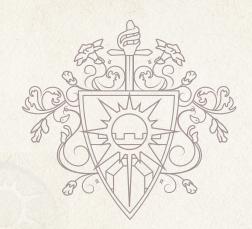








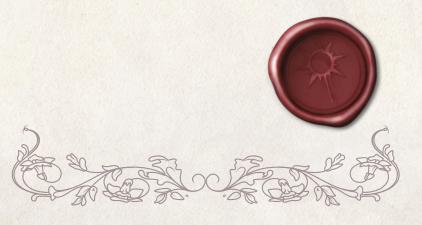




CHAPTER III MONSTERS & CREATURES

Fearsome Fauna and Malevolent Factions

efore we begin designing a creature, we start by considering its fundamental nature. We refer to this as its *anima* – its essence, which represents a universal understanding of its emotions and drive. Looking at the ways in which they behave in combat and the behaviours they might show during peaceful moments, we condense each individual creature into a set of key adjectives that forms the silhouette of their personality.

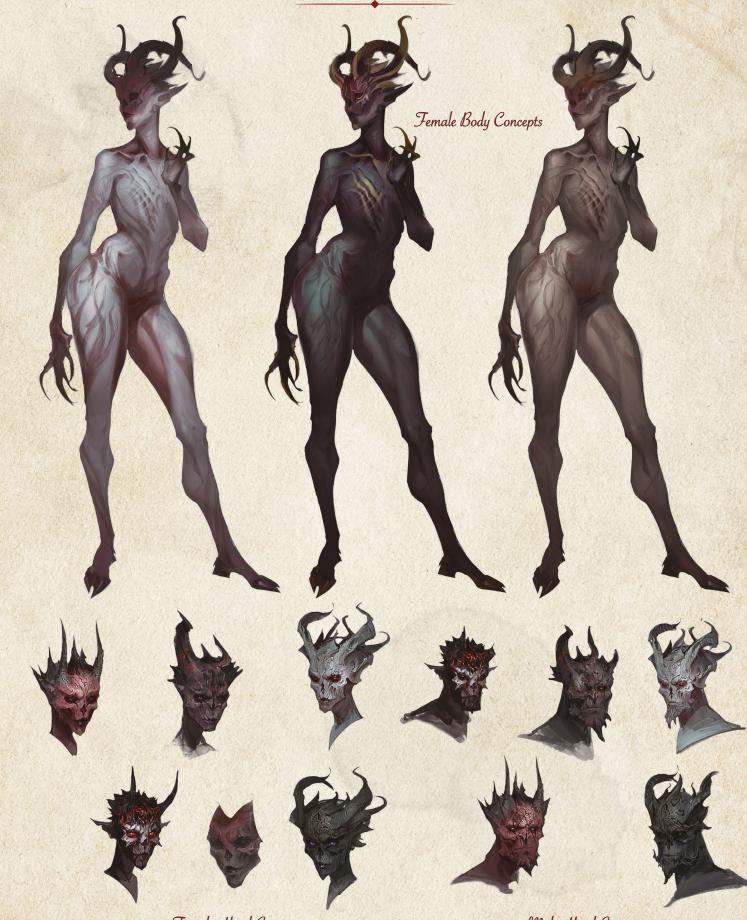




CHAPTER III: MONSTERS & CREATURES



Male Armour Concepts



Female Head Concepts

Male Head Concepts



CHAPTER III: MONSTERS & CREATURES



HOBGOBLINS

A MOST BRUTAL SOLDIER

orn and bred for combat, hobgoblins are skilled warriors who value physical strength above all else. Because they hail from a militaristic society, we wanted these creatures to have a more commanding presence than their smaller goblin cousins. In their idling state, the way they stand, lean, and hold their guard instantly speaks to their role in this society.



Hobgoblin Concepts

CHAPTER III: MONSTERS & CREATURES

BUGBEARS









DRYADS

KOBOLDS

CANINE DRACONIS

kobold's ancestry places them firmly in the genealogical pool of dragons, but their visual design and animation was inspired by dogs. Short, lithe, and as skittish as terriers, kobolds have nervous and shifty mannerisms that may look familiar to anyone who has ever had a small dog sneak around their kitchen looking for morsels of fallen leftovers.



WORGS

Worg Concepts

DOGS OF WAR

ur goal for worgs was to capture the essence of their combat style in their visual design. Worgs are quick yet forceful in combat: their primary attack is a lunging bite that can knock their target flat. With this in mind, we gave them a physique that balances muscular power with agile movement, and a hulking posture that ensures they appear threatening in and out of combat - even in their idle state they are a threatening sight, ready to burst with rage at any moment.



SPIRITS OF THE WOOD

ey-maidens and protectors of the woods and trees, dryads are covered in thick foliage, flowers, and tree bark organic materials that are grown from their hair and skin rather





Winter Dryad

Summer Dryad

CHAPTER III: MONSTERS & CREATURES

REDCAPS



CHAPTER III: MONSTERS & CREATURES

OGRES

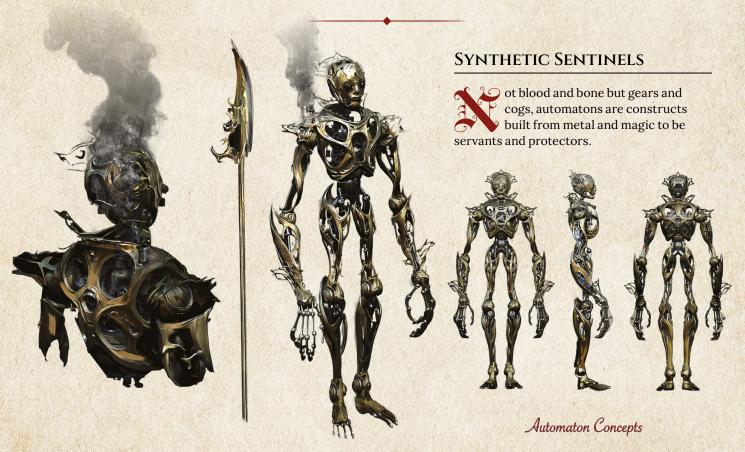


GIANTS WITH SHORT FUSES

gres are one of the largest creatures in the game and their size even influenced the architecture in Baldur's Gate 3 – streets and doorways were always tested before we implemented them to ensure they could handle an ogre's scale.



AUTOMATONS





CHAPTER III: MONSTERS & CREATURES Cultists of Shar Concepts

CULTISTS OF THE ABSOLUTE



PAWN TAKES KING

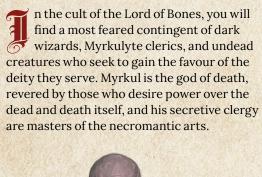
ultists of the Absolute are compelled by the strange and persuasive voice of their god, an unknown power who has built an army of believers across the Western Heartlands of Faerûn. Its servants are branded with the symbol of the Absolute to prove their faith and allegiance to their god's commands, while chosen True Souls use divinely inspired telepathy to lead them to the frontlines of battle.



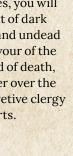
CHAPTER III: MONSTERS & CREATURES

CHURCH OF JERGAL





NECROMANCERS AND DEATH-WORSHIPPERS























CHAPTER III: MONSTERS & CREATURES

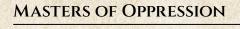
CULTISTS OF BANE











he god of tyranny and despotism, Bane inspires those who worship him to usurp power from the powerful through underhanded means. Followers of Bane attain positions of influence within society through deception and force, with the purpose of establishing their god's domination over all.

ASSASSINS AND MURDERERS

he Lord of Murder is patron to each assassin and common murderer throughout the Forgotten Realms, who in turn use the worship of Bhaal to justify their bloodshed. Bhaalists embrace murder as both a pastime and a religious duty, as they seek to resurrect their deity through bloody sacrifices and dark pacts.









Cultists of Bhaal Concepts

SLAYER

THE METAMORPHOSIS



Bhaal Concept



CHAPTER III: MONSTERS & CREATURES





CHAPTER III: MONSTERS & CREATURES

GARGOYLES



FLESH GOLEMS

A TAPESTRY OF SKIN

ulled from the rulebook's pages, flesh golems are one of the heaviest monsters in the game. Weighing over 200kg, their body is a mass of over-engorged muscle that moves with the heavy shuffle of an angry gorilla. Earlier sketches leaned into this, presenting silhouettes based on silverbacks and hands drawn like large primate fists. But eventually we settled on a design that emphasises the grotesque. Now instead of primate fists, each forearm has been amputated and replaced with a fetid implant: a spiked mace and a pickaxe that is wielded like a steel claw.



SERVANTS



ON THE RE-ANIMATION OF FLESH

orn from the unnatural magic of necromancy – a dark art that can turn corpses into mindless thralls – these undead servants are a macabre lot who exist simply to carry out the will of their creator. Their character design reflects this, each one taking the appearance of an unholy experiment that's been stitched together by the hand of their master.



CHAPTER III: MONSTERS & CREATURES KUO-TOA



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SPECTATORS

THE DEADLY ABERRATION

ou may come across one of these aberrations in the shadows of the Underdark, its single cyclops eye and satellite of eye stalks trained on your every movement as it prepares to strike. Given their anatomy, spectators can see in every direction at once, and are often used by underground factions as guards for this reason.



MIMICS

THE SHAPE OF DECEPTION

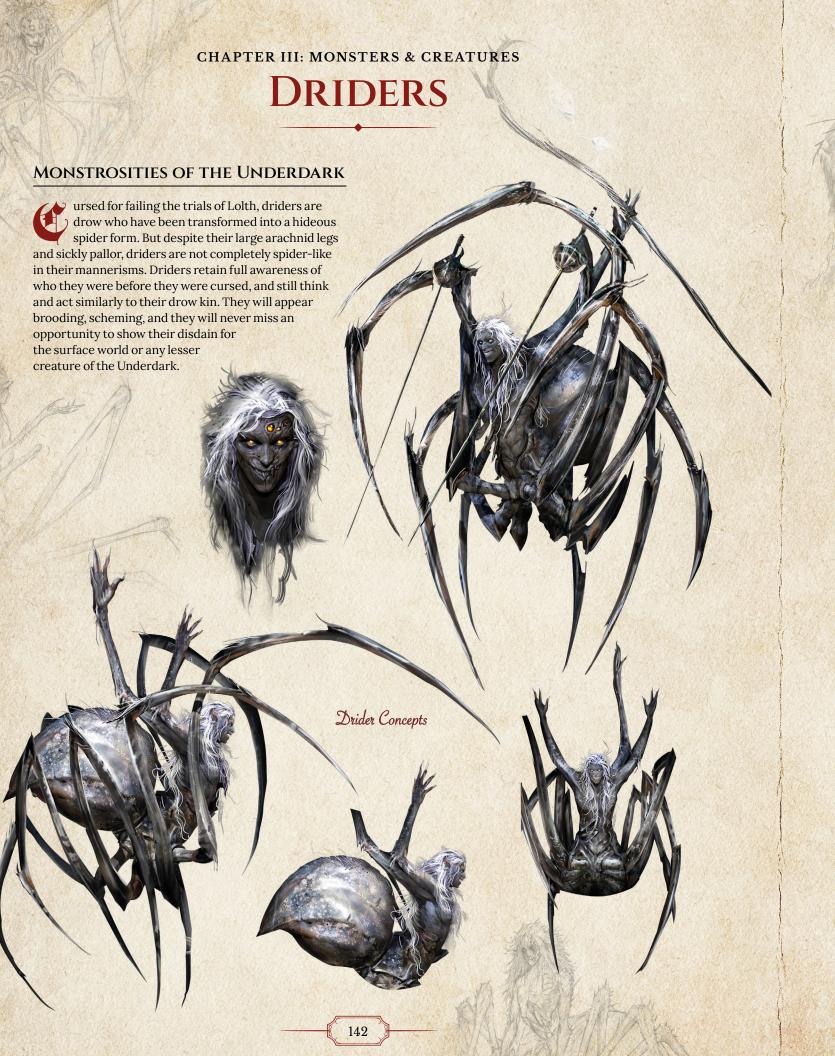
conic D&D monsters, mimics are shapeshifters capable of transforming into inanimate objects. They often take the form of a chest, laying in wait for an unlucky soul out in search of treasure. But hidden beneath this façade is its nightmarish true form, complete with toothy maw, rubbery hide, and long, tongue-like tendril.

CHAPTER III: MONSTERS & CREATURES

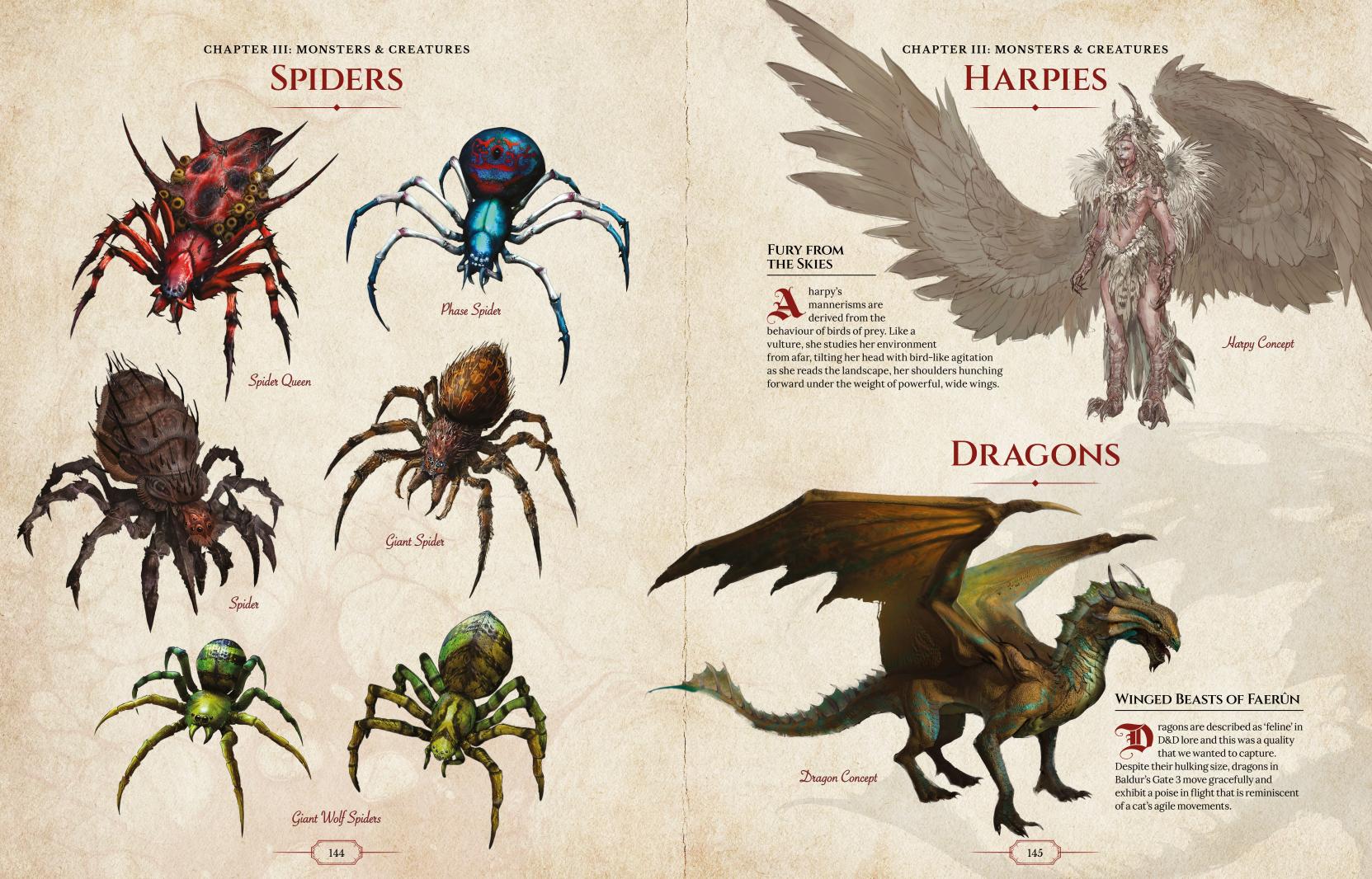
DISPLACER BEASTS



Mimic Concepts







CHAPTER III: MONSTERS & CREATURES

GUARDIANS OF FAITH

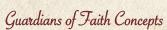
THE DIVINE SHIELD

onjured by clerics with powerful divine magic, Guardians of Faith are formidable spectral defenders that protect their summoners from hostile foes in battle. Each Guardian's divine symbol, which represents the cleric's chosen deity, is displayed prominently on its shield.



Divine Symbols







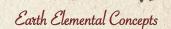
ailing from the elemental planes, the djinn were once imprisoned in common objects as punishment by the gods of Faerûn. While some designs have emphasised their humanoid characteristics, we wanted to highlight their more otherworldly features – tracing their violet skin with delicate arcane linework beneath the swell of billowing smoke.

Djinn Body Concepts

FORCES OF NATURE

arth elementals are immovable rock behemoths – mountainous quadrupeds who will only break their silent guard upon sensing the tremor of nearing footsteps. But their cousins, fire, water, and air, come from very different elemental stock. These elements are in constant motion, moving violently and suddenly as the building blocks of storms and infernos. Their elemental manifestations were designed with these characteristics in mind.

In the heat of combat, the body of a fire elemental becomes volatile, leaping with the violent flames of a solar flare. Water and air elementals look comparatively calmer when idling, their bodies surrounded by tranquil tidal patterns or gently shifting clouds, respectively. But when angered, each is transformed into a living tempest.





Water, Air, & Fire Elemental Concepts

MYRMIDONS



FURY OF THE ELEMENTS

tripped of their free will, myrmidons are elementals sealed within a magical harness and compelled to obey the commands of their captor. What little remains of that natural force is visible just underneath these trappings: a wild storm of wind, roots, fire, and rolling, coiling water, each ready to burst from its makeshift prison.

Air Myrmidon Concept

Earth Myrmidon Concept

FAMILIARS



CRABS (LEFT) CLAWED COMPANIONS

espite their small size, crabs are no pushovers. Along with their eight legs and pincers, their wide stance makes them a very grounded opponent. But should you have second thoughts about your choice of creature, remember: rejected crab familiars can also make for a very tasty meal when served with a twist of lemon!

FROGS (RIGHT) AMPHIBIOUS ALLIES

rom their sickly pale skin – the shade of a creature one might summon beneath the light of the moon – frog familiars secrete a poisonous mucus that they spread to enemies with one strike of their whip-like tongue. For this reason, we recommend you avoid licking them.



Quasits (left) Binding the Infernal

arge black eyes peer back at you nervously, inspired by the compound eyes of moths. This is the quasit, a pint-sized demon who sports a permanent expression of nervous regret. The skittish nature of quasits is inspired by the body language of capuchin monkeys and squirrels.

CHAPTER III: MONSTERS & CREATURES

OWLBEARS



HOLLYPHANTS





CHAPTER III: MONSTERS & CREATURES

TADPOLES

BIRTH OF A MIND FLAYER

llithid society begins in brine, in the form of a deadly larval parasite.

Across the art of D&D, these tadpoles have been represented with a few key traits. Their mouths are outlined with a ring of pointed fangs. A second mouth lays hidden just behind them, nested beyond their primary set of teeth. And their bodies are spongy and grub-like, just the right size for squeezing through a waiting tear duct.

We also looked to parasitology to help us visualise parasite anatomy and provide us with observable instances of the impact of parasites on their human host.

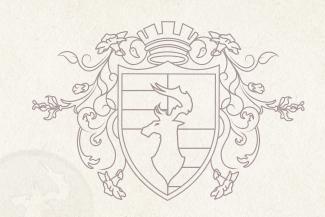


INTELLECT DEVOURERS





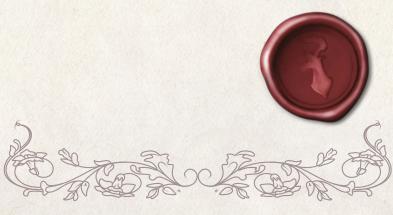




The Urt of Fortitude

hether it's a pair of elaborate epaulettes made from intricately stitched leaves, shining plate armour of interlocking metals, or just some utilitarian battlegrade loincloth, each piece of armour tells a story of the world of Faerûn and those who live within it.

But did you know this principle extends even beneath the armour? Halflings wear undergarments made of simple, earthy fabrics. Dwarf pants are heavily jewelled, with an abundance of gold and ruby embroidery. And githyanki, perhaps unsurprisingly, wear leather-strapped underwear inspired by BDSM costume design.



LIGHT: PADDED



Male – Normal



Female – Normal Female – Rare



Male – Epic



Female - Epic

LIGHT: LEATHER



Male – Normal



Male – Rare



Male – Epic



Female – Normal



Female – Rare



Female – Epic

LIGHT: STUDDED LEATHER



Male – Normal

Female – Normal

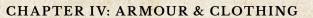




Male – Rare



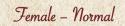
Female - Epic



MEDIUM: HIDE









Female – Rare



Female – Epic

MEDIUM: CHAIN SHIRT



Male – Normal



Female – Normal



Male – Rare



Female – Rare



Male – Epic



Female - Epic

CHAPTER IV: ARMOUR & CLOTHING

MEDIUM: SCALE MAIL



Male – Normal



Male – Rare





Female – Normal



Female – Rare



Female - Epic

MEDIUM: BREASTPLATE



Male – Normal



Male – Rare



Male – Epic



Female – Normal



Female – Rare



Female - Epic

CHAPTER IV: ARMOUR & CLOTHING

MEDIUM: HALF PLATE



Male – Normal



Male – Rare



Male – Epic



Female – Normal



Female – Rare



Female – Epic

HEAVY: RING MAIL



Male – Normal



Female – Normal Female – Rare



Male – Epic



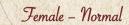
Female - Epic

CHAPTER IV: ARMOUR & CLOTHING

HEAVY: CHAIN MAIL









Female – Rare



Female – Epic

HEAVY: SPLINT



Male – Normal



Female – Normal Female – Rare



Male – Epic



Female - Epic

CHAPTER IV: ARMOUR & CLOTHING

HEAVY: PLATE



Male – Normal



Male – Rare



Male – Epic



Female – Normal



Female – Rare



Female – Epic

ROBES



Male – Normal



Female – Normal



Male – Rare



Female – Rare



Male – Epic



Female – Epic

CHAPTER IV: ARMOUR & CLOTHING

CLOTH



MAGIC ARMOUR

BEYOND STEEL



CHAPTER IV: ARMOUR & CLOTHING

DRAGON SCALE MAIL



BARDIC ATTIRE



A HARMONIC HERO

ards, whose design took inspiration from mediaeval jesters, wield the power of music and spoken word and their costume needed to be flamboyant to match. However, we wanted to take care not to enter the territory of clown garb. The final design is a balance between attention-grabbing and understated aesthetics: multi-coloured without being distracting, ornate in its patterned fabrics but not gaudy, and entertaining to look at while still retaining a sense of functionality.





CHAPTER IV: ARMOUR & CLOTHING









BARBARIAN BATTLE DRESS



Male Barbarian Clothing Concepts



Female Barbarian Clothing Concepts

SACRED GARB OF MONKS





BOOTS & BRACERS

Magical & Non-Magical Boot Concepts



Bracer Concepts



HELMETS & HEADWEAR



Magical & Non-Magical Headwear Concepts



Mage Hat Concepts



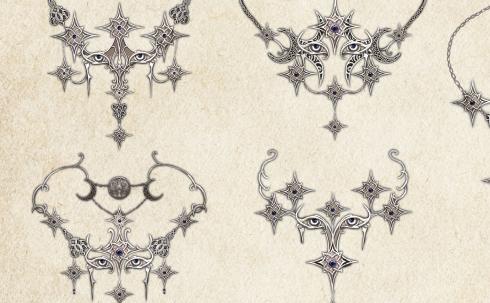
Helmet of Teleportation



Crown of Karsus



Crown Controller Skull Talisman Concepts

















Phylactery Concepts







Amulet Concepts

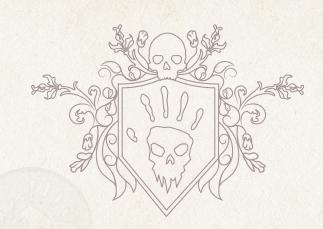






Ring of Mammon Concepts



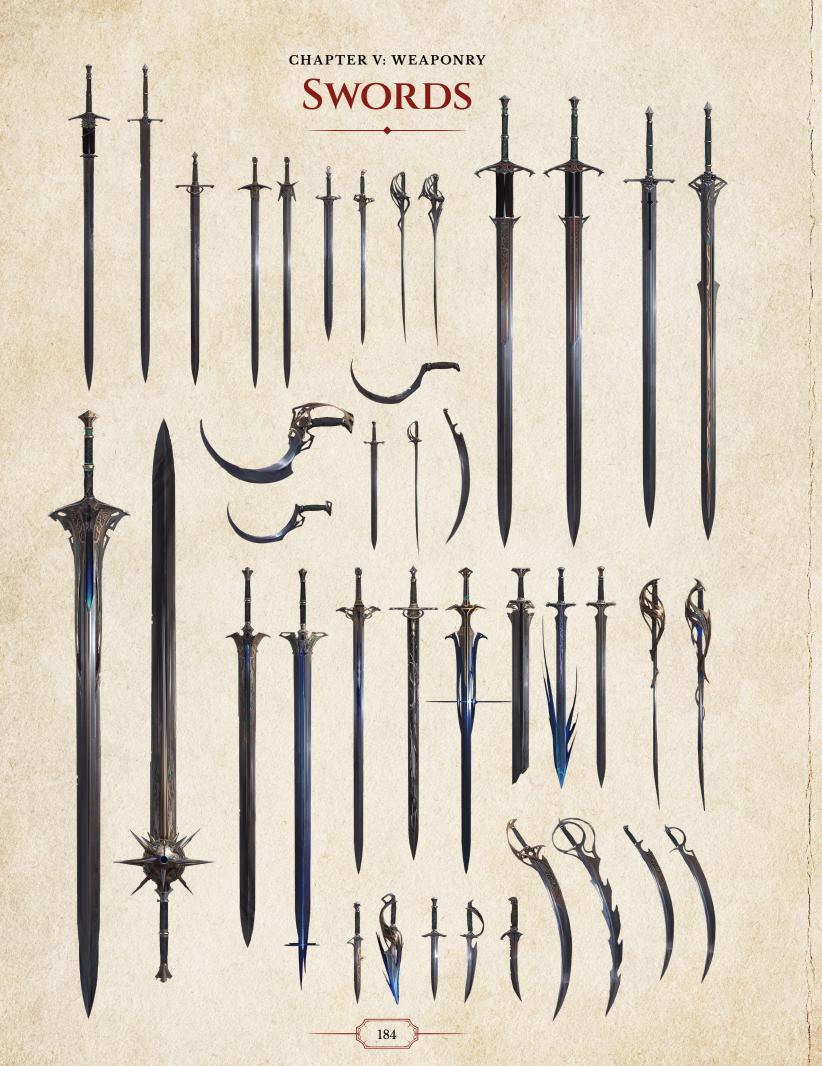


CHAPTER V WEAPONRY

Tools of Battle

rom hulking battleaxes and shields made from fossilised shells to sleek silver blades sharp enough to cut through a throat like it's butter, the weapons of Baldur's Gate 3 are a testament to the art of war and the power of fantasy design.











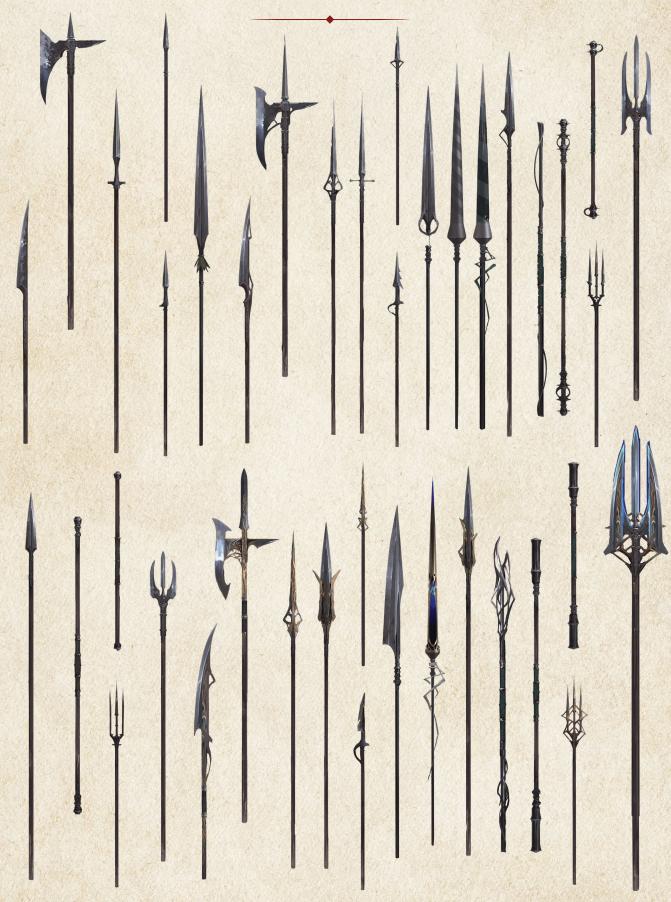
CHAPTER V: WEAPONRY

BOWS & CROSSBOWS



CHAPTER V: WEAPONRY

POLEARMS



CHAPTER V: WEAPONRY

STAVES



CHAPTER V: WEAPONRY

UNIQUE WEAPONS



